

# Y sym 1 for four part concert band



Duration: 7 minutes 54 seconds  
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**Part 1**

**C Flute**

**C Oboe**

**Bes Clarinet 1**

**Es Alto Sax.**

**Bes Trumpet 1**

**Part 2**

**Bes Clarinet 2 + 3**

**Es Alto Sax.**

**F Horn 1 + 2**

**Bes Trumpet 2 + 3**

**Part 3**

**Es Alto Clarinet**

**Bes Tenor Sax.**

**F Horn 3 + 4**

**C Trombone 1 + 2**

**C/Bes Bariton**

**Part 4**

**C Bassoon**

**Bes Bass Clarinet**

**Es Bariton Sax.**

**C Bass Trombone**

**C/Bes/Es Bass Tuba**

# Y sym 1

Joost de Groot

♩ = 100

Part 1

Part 2

Part 3

Part 4

P. 1

P. 2

P. 3

P. 4

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10

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 10 through 14. It features four staves labeled P. 1, P. 2, P. 3, and P. 4. The key signature has one flat (B-flat). P. 1 is in treble clef, P. 2 in treble clef, P. 3 in bass clef, and P. 4 in bass clef. The music consists of eighth and sixteenth notes, with some measures containing rests.

15

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 15 through 18. It features four staves labeled P. 1, P. 2, P. 3, and P. 4. The key signature has one flat (B-flat). P. 1 is in treble clef, P. 2 in treble clef, P. 3 in bass clef, and P. 4 in bass clef. Measure 15 features a long melodic line in P. 1 spanning across measures 15 and 16, marked with a slur. The music continues with various note values and rests across the four parts.

19

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 19 through 23. It is a four-part setting with staves labeled P. 1 (Soprano), P. 2 (Alto), P. 3 (Tenor), and P. 4 (Bass). The key signature has one flat (B-flat). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The parts are written in a contrapuntal style, with each part having its own melodic line.

24

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 24 through 28. It continues the four-part setting with staves P. 1, P. 2, P. 3, and P. 4. The key signature remains one flat. The notation shows a continuation of the contrapuntal texture, with P. 1 and P. 2 featuring more active melodic lines compared to P. 3 and P. 4, which provide harmonic support.

29

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 29 through 33. It is a four-part setting with staves labeled P. 1 (Soprano), P. 2 (Alto), P. 3 (Tenor), and P. 4 (Bass). The key signature has one flat (B-flat). The notation includes various note values such as half notes, quarter notes, and eighth notes, with some measures featuring beams connecting notes. The music is written in a standard staff format with a treble clef for P. 1 and P. 2, and a bass clef for P. 3 and P. 4.

34

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 34 through 38. It continues the four-part setting with staves P. 1 to P. 4. The notation is more complex, featuring many beamed eighth and sixteenth notes, particularly in the P. 3 and P. 4 parts. There are also some measures with rests, such as in P. 2 and P. 3 at the end of the system. The key signature remains one flat.

39

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 39 to 43. Part 1 (P. 1) is in the treble clef and contains a melodic line with eighth and quarter notes. Part 2 (P. 2) is in the treble clef and consists of whole rests. Part 3 (P. 3) is in the bass clef and also consists of whole rests. Part 4 (P. 4) is in the bass clef and contains a melodic line with eighth and quarter notes, often mirroring the rhythm of Part 1.

44

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 44 to 48. All four parts (P. 1, P. 2, P. 3, P. 4) are now active. P. 1 and P. 2 are in the treble clef, while P. 3 and P. 4 are in the bass clef. The music continues with various rhythmic patterns, including eighth, quarter, and half notes, with some syncopation in later measures.

49

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 49 to 53. It is a four-part setting with staves P. 1 (treble), P. 2 (treble), P. 3 (bass), and P. 4 (bass). The key signature has one flat (B-flat). Measure 49 starts with a whole rest in P. 4 and a half note B-flat in P. 1, P. 2, and P. 3. The melody in P. 1 moves stepwise up through measures 50 and 51, ending on a dotted half note in measure 53. P. 2 follows a similar but lower line. P. 3 provides harmonic support with half notes and quarter notes. P. 4 enters in measure 50 with a half note B-flat and continues with a moving line of quarter and eighth notes.

54

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 54 to 58. The four parts continue their respective lines. P. 1 features a melodic line with some slurs and a rapid sixteenth-note passage in measure 58. P. 2 continues with a similar melodic contour. P. 3 has a more active line with many eighth and sixteenth notes. P. 4 provides a steady accompaniment with quarter and half notes, including some slurs.



$\text{♩} = 90$

59

P. 1

P. 2

P. 3

P. 4

$\text{♩} = 100$

64

P. 1

P. 2

P. 3

P. 4

♩ = 95

♩ = 100

69

P. 1

P. 2

P. 3

P. 4

Measures 69-72. P. 1 (Treble) has a tempo change from 95 to 100 at measure 70. P. 2 and P. 3 have whole notes. P. 4 has a continuous eighth-note pattern.

73

P. 1

P. 2

P. 3

P. 4

Measures 73-76. P. 1 (Treble) has a key signature change to D major at measure 73. P. 2 and P. 3 have whole notes. P. 4 has a continuous eighth-note pattern.

77

P. 1

P. 2

P. 3

P. 4

82

P. 1

P. 2

P. 3

P. 4

87

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 87 through 91. It is a four-part setting for voices or instruments, labeled P. 1, P. 2, P. 3, and P. 4. The key signature has one flat (B-flat). P. 1 and P. 2 are in treble clef, while P. 3 and P. 4 are in bass clef. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. P. 1 has a melodic line with some sixteenth-note runs. P. 2 provides a harmonic accompaniment. P. 3 and P. 4 form a solid bass line with P. 4 often playing a steady eighth-note pattern.

92

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 92 through 96. It continues the four-part setting for P. 1, P. 2, P. 3, and P. 4. The notation continues with similar rhythmic patterns and melodic development. P. 1 shows more complex sixteenth-note passages. P. 2 and P. 3 provide harmonic support, while P. 4 maintains the rhythmic foundation in the bass.

97

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 97 to 101. Part P. 1 (treble clef) features a complex rhythmic pattern with many sixteenth notes in measures 97 and 101, and quarter notes in measures 98, 99, and 100. Part P. 2 (treble clef) plays a steady quarter-note accompaniment. Part P. 3 (bass clef) also plays a steady quarter-note accompaniment. Part P. 4 (bass clef) features a rhythmic pattern of eighth and sixteenth notes, providing a bass line for the ensemble.

102

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 102 to 106. Part P. 1 (treble clef) has a melodic line with a half-note rest in measure 102, followed by quarter notes and a half note in measure 103, and then a more active melody in measures 104, 105, and 106. Part P. 2 (treble clef) continues with a steady quarter-note accompaniment. Part P. 3 (bass clef) also continues with a steady quarter-note accompaniment. Part P. 4 (bass clef) maintains its rhythmic pattern of eighth and sixteenth notes, supporting the overall texture.

107

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 107 through 111. It is a four-part setting for voices or instruments, labeled P. 1 (Soprano), P. 2 (Alto), P. 3 (Tenor), and P. 4 (Bass). The key signature is one sharp (F#). The notation includes various note values, rests, and a final sixteenth-note flourish in the Soprano part at the end of measure 111.

112

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 112 through 116. It continues the four-part setting for P. 1, P. 2, P. 3, and P. 4 in the same key signature. The notation features a variety of rhythmic patterns, including eighth-note runs in the Soprano and Bass parts, and a concluding cadence in measure 116.

♩ = 100

117

P. 1

P. 2

P. 3

P. 4

122

P. 1

P. 2

P. 3

P. 4

127

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 127 to 131. It is a four-part setting for voices or instruments. Part 1 (Soprano) begins with a whole rest in measure 127, then enters in measure 128 with a half note G4, followed by a series of eighth and sixteenth notes. Part 2 (Alto) starts with a whole note G4 in measure 127, then moves to half notes and quarter notes. Part 3 (Tenor) begins with a half note G3 in measure 127, then moves to quarter and eighth notes. Part 4 (Bass) starts with a whole note G2 in measure 127, then moves to half notes and quarter notes. The key signature has one sharp (F#), and the time signature is common time (C).

132

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 132 to 136. It continues the four-part setting. Measures 132-134 show the continuation of the previous parts. Measures 135-136 are marked with a first ending bracket. In measure 135, all parts have a whole rest. In measure 136, all parts have a half note G. The key signature has one sharp (F#), and the time signature is common time (C).



137 2. jump first time and play second time *Fine*

P. 1

P. 2

P. 3

P. 4

142

P. 1

P. 2

P. 3

P. 4

147

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 147 through 150. It is a four-part setting with staves labeled P. 1 (Soprano), P. 2 (Alto), P. 3 (Tenor), and P. 4 (Bass). The key signature has one sharp (F#). Measure 147 features a complex rhythmic pattern in P. 1 and P. 3, while P. 2 and P. 4 have simpler, more melodic lines. The system concludes with a double bar line at the end of measure 150.

151

P. 1

P. 2

P. 3

P. 4

This musical system contains measures 151 through 154. It continues the four-part setting with staves P. 1 to P. 4. Measure 151 shows a change in the melodic direction of P. 1 and P. 4. P. 2 and P. 3 maintain a steady rhythmic accompaniment. The system ends with a double bar line at the end of measure 154.

156

P. 1

P. 2

P. 3

P. 4

Musical score for measures 156-160. The score is written for four parts (P. 1, P. 2, P. 3, P. 4) in G major. P. 1 features a complex melodic line with many sixteenth notes. P. 2 and P. 3 have simpler, more rhythmic lines. P. 4 is mostly rests.

161

P. 1

P. 2

P. 3

P. 4

Musical score for measures 161-165. The score is written for four parts (P. 1, P. 2, P. 3, P. 4) in G major. P. 1 continues its complex melodic line. P. 2 has a more active line with eighth notes. P. 3 and P. 4 are mostly rests.

166

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 166 to 170. It features four parts: P. 1 (treble clef), P. 2 (treble clef), P. 3 (bass clef), and P. 4 (bass clef). The key signature has one sharp (F#). In measure 166, P. 1 and P. 2 play eighth-note patterns, while P. 3 and P. 4 are silent. In measure 167, P. 1 and P. 2 continue with similar patterns. In measure 168, P. 1 and P. 2 have rests, while P. 3 and P. 4 play eighth-note patterns. In measure 169, P. 1 and P. 2 play sixteenth-note patterns, while P. 3 and P. 4 continue with eighth-note patterns. In measure 170, P. 1 and P. 2 play quarter notes, while P. 3 and P. 4 continue with eighth-note patterns.

171

P. 1

P. 2

P. 3

P. 4

This musical system covers measures 171 to 175. It features four parts: P. 1 (treble clef), P. 2 (treble clef), P. 3 (bass clef), and P. 4 (bass clef). The key signature has one sharp (F#). In measure 171, P. 1 and P. 2 play quarter notes, while P. 3 and P. 4 play eighth-note patterns. In measure 172, P. 1 and P. 2 play sixteenth-note patterns, while P. 3 and P. 4 continue with eighth-note patterns. In measure 173, P. 1 and P. 2 play quarter notes, while P. 3 and P. 4 continue with eighth-note patterns. In measure 174, P. 1 and P. 2 play quarter notes, while P. 3 and P. 4 continue with eighth-note patterns. In measure 175, P. 1 and P. 2 play quarter notes, while P. 3 and P. 4 continue with eighth-note patterns.

176 rall. *D.S. al Fine*

P. 1

P. 2

P. 3

P. 4

# Y sym 1

Joost de Groot

$\text{♩} = 100$

Flute

Oboe

Bassoon

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2 + 3

Alto Clarinet

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2 + 3

Horn in F 1 + 2

Horn in F 3 + 4

Trombone 1 + 2

Bass Trombone

Baritone

Bass Tuba

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## Y

9

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tbn.

18

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tbn.



26

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

35

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

## Y

44

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

53

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

## Y

$\text{♩} = 100 \quad \text{♩} = 95$

62

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

♩ = 100

71

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

71

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

79

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

88

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.



97

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

106

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

114

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

123

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

## Y

[illegible]

141

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

149

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

157

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

157

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.



166

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2 + 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Bar.

B. Tba.

## Y

This image shows a page from a musical score, likely for a symphony or concert band. It contains 16 staves, each representing a different instrument or section. The instruments are listed on the left side of the page: Fl., Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2 + 3, A. Cl., B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2 + 3, Hn. 1 + 2, Hn. 3 + 4, Tbn. 1 + 2, B. Tbn., Bar., and B. Tba. The music is written in treble and bass clefs with various key signatures (one sharp, two sharps, three sharps). Measure numbers 175, 176, 177, 178, 179, and 180 are indicated at the top of the first staff. Dynamic markings such as 'rall.', 'D.S.', and 'al Fine' are present throughout the score. The notation includes notes, rests, and bar lines. The overall layout is clean and professional, typical of a printed musical score.

Part 1: C Flute

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

10

15

20

25

30

35

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40

45

50

55  $\text{♩} = 90$

60

65  $\text{♩} = 100$   $\text{♩} = 95$

70  $\text{♩} = 100$

75

80

85

90

95

100

105

110

115

$\text{♩} = 100$

120

125

130

135 jump first time and play second time *Fine*

140

145

150

155

160

165

170

175

*rall.*

*D.S. al Fine*

The musical score consists of four staves of music in G major (one sharp). The first staff (measures 160-164) and second staff (measures 165-169) feature a continuous, rapid sixteenth-note scale-like pattern. The third staff (measures 170-174) begins with a few chords and then continues the sixteenth-note pattern. The fourth staff (measures 175-178) starts with a series of dotted half notes, followed by a measure marked 'rall.' (rallentando) containing a dotted half note, and ends with a final chord marked 'D.S. al Fine' (Da Segno al Fine).

$$Y_{\text{sym } 1}$$

**♩ = 100**

5

10

15

20

25

30

35

48



40

45

50

55

60

65

70

75

$\text{♩} = 90$

$\text{♩} = 100$   $\text{♩} = 95$

$\text{♩} = 100$

80

85

90

95

100

105

110

115

♩ = 100

§

120

125

130

135 1. 2. jump first time and play second time *Fine*

140

145

150

155



$$Y_{\text{sym } 1}$$

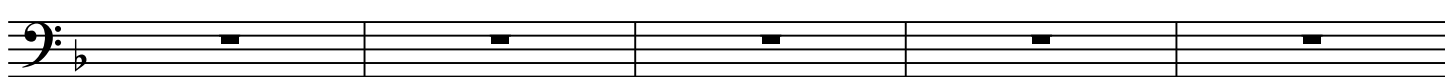
$\bullet = 100$

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40



45



50

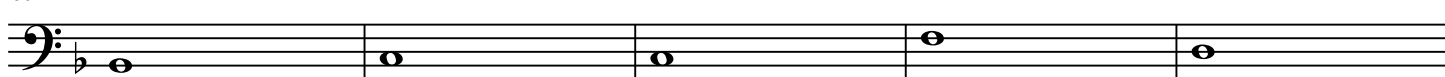


♩ = 90

55



60



♩ = 100

♩ = 95

65



♩ = 100

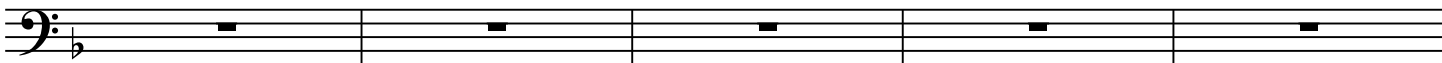
70



75



80



85



90



95



100



105



110



115



%

♩ = 100

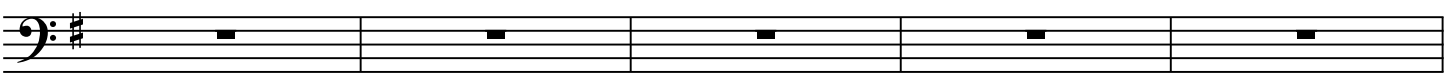
120



125



130



135



140



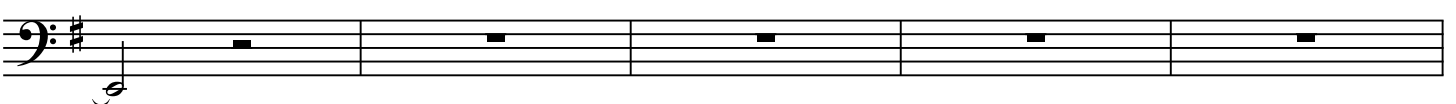
145



150

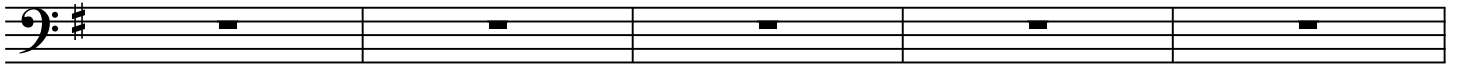


155

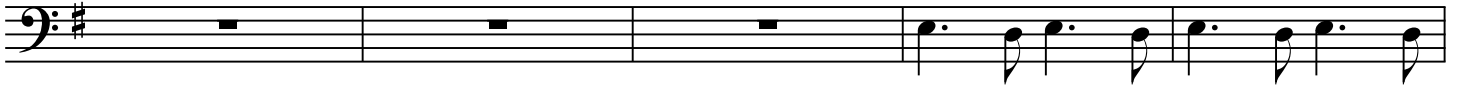




160



165

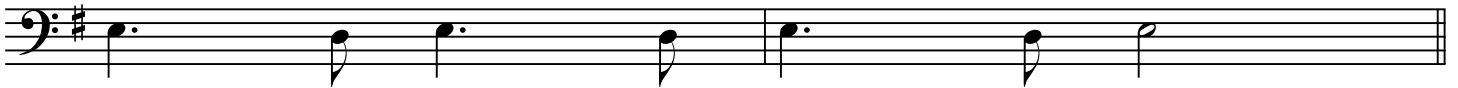


170



175

rall.

*D.S. al Fine*

Part 1: Bes Clarinet 1

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

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20

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© 2010

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45

50

55  $\text{♩} = 90$

60

65  $\text{♩} = 100$   $\text{♩} = 95$

70  $\text{♩} = 100$

75

80

85

90

95

100

105

110

115

♩ = 100

120

125

130

135

1. 2. jump first time and play second time *Fine*

140

145

149

153

158

163

168

173

rall. D.S. al Fine

Part 2: Bes Clarinet 2 + 3

# Y sym 1

Joost de Groot

$\text{♩} = 100$

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© 2010

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75



$\text{♩} = 90$

$\text{♩} = 100$   $\text{♩} = 95$

$\text{♩} = 100$



80

85

90

95

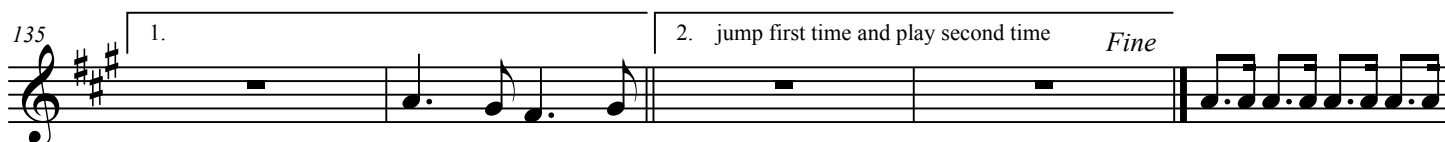
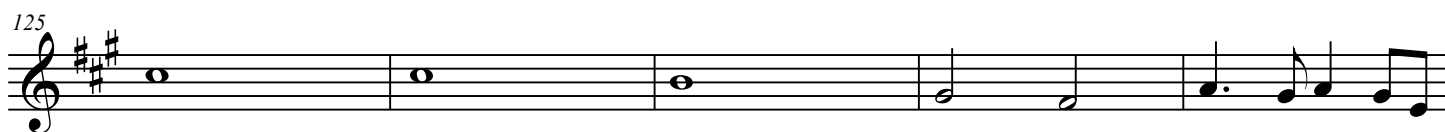
100

105

110

115

♩ = 100





$\text{♩} = 100$ 

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© 2010

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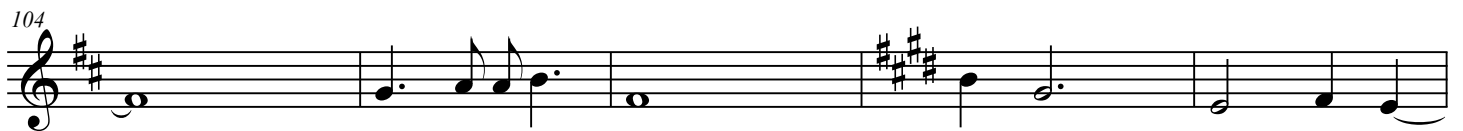
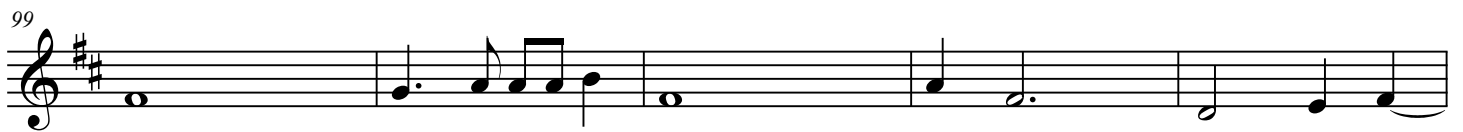
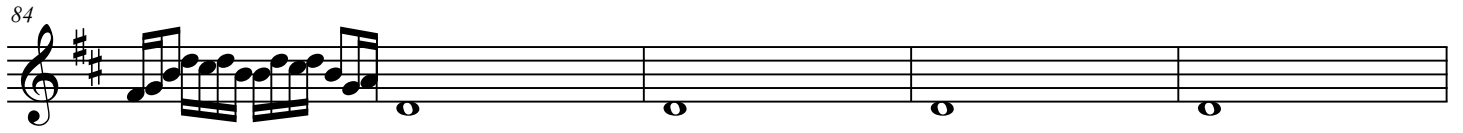
75

$\text{♩} = 90$

$\text{♩} = 100$

$\text{♩} = 95$

$\text{♩} = 100$



119



124

Example 124 is a single staff of music in treble clef, featuring a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and quarter notes, with various rests and accidentals (sharps and naturals) indicating specific pitch bends or corrections. The notation is presented on a five-line staff.

129

Measure 129: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter).

[illegible]

139

Musical notation for measure 139. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The measure contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes.

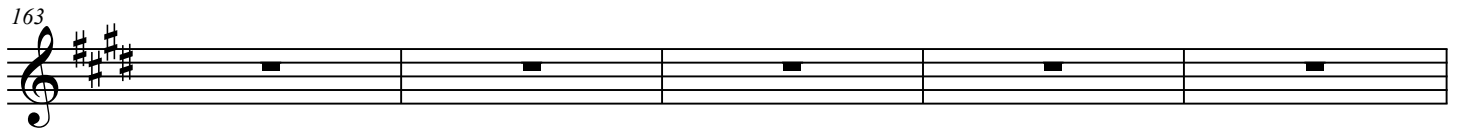
144

149

Measure 149: Treble clef, key signature change to three sharps (F#, C#, G#). The measure contains a complex rhythmic pattern of eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth-note rest.

153

Musical notation for measure 153, treble clef, key of D major (F# and C#). The measure contains: eighth notes D5, E5, F#5, G5, A5, B5, eighth notes G5, F#5, E5, D5, quarter note D5, quarter rest, eighth notes D5, E5, eighth note D5, quarter note D5, quarter note D5.





$\text{♩} = 100$ 

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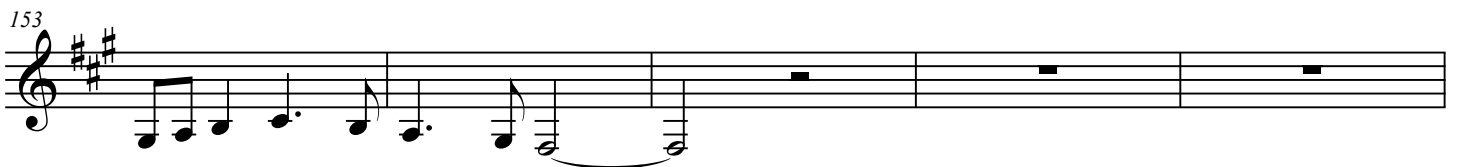
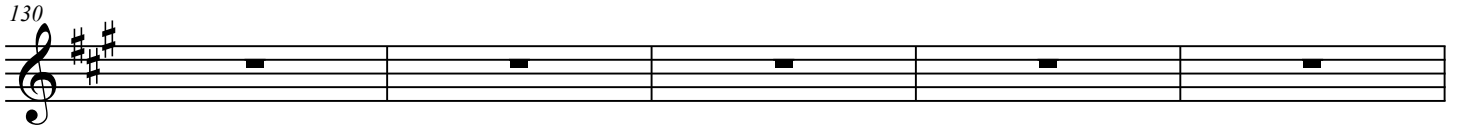
75

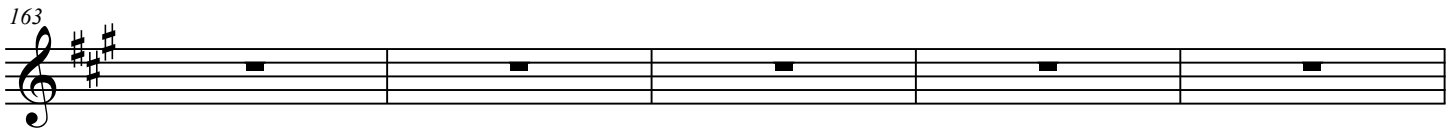
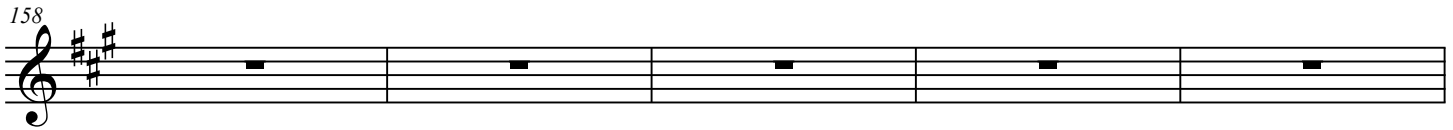
$\text{♩} = 90$

$\text{♩} = 100$        $\text{♩} = 95$

$\text{♩} = 100$

80





Part 2: Es Alto Sax.

# Y sym 1

Joost de Groot

$\text{♩} = 100$

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© 2010

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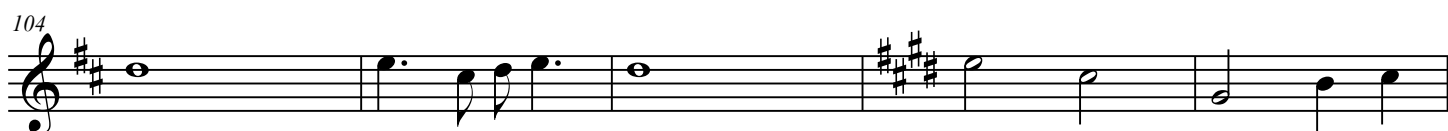
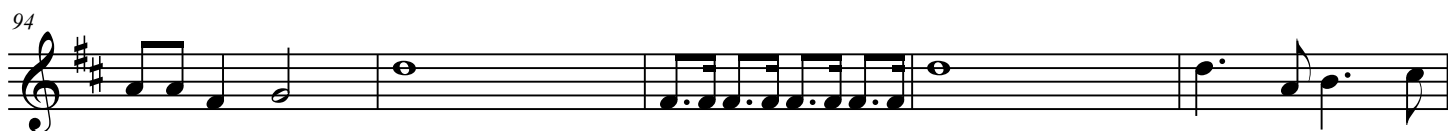
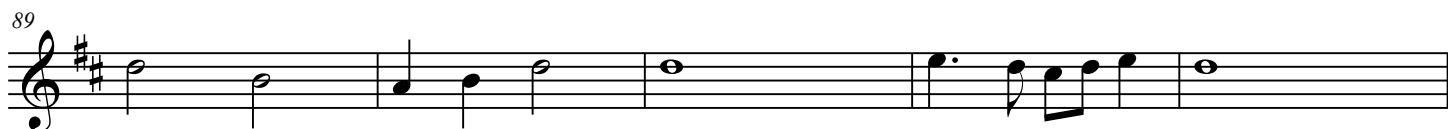
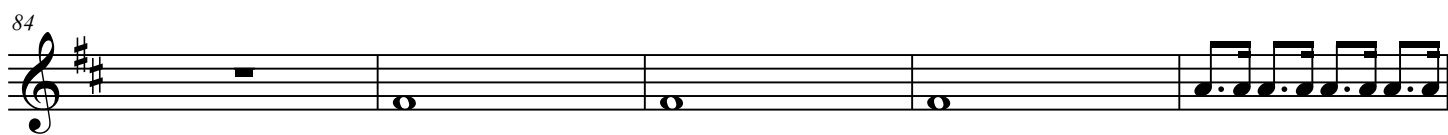
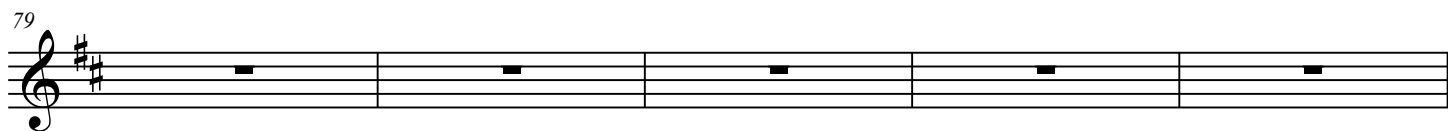
70

75

$\text{♩} = 90$

$\text{♩} = 100$   $\text{♩} = 95$

$\text{♩} = 100$





119

124

129

134

1. 2. jump first time and play second time *Fine*

139

144

149

153



$\text{♩} = 100$ 

5

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© 2010

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$\text{♩} = 90$

$\text{♩} = 100$

$\text{♩} = 95$

$\text{♩} = 100$

80

85

90

95

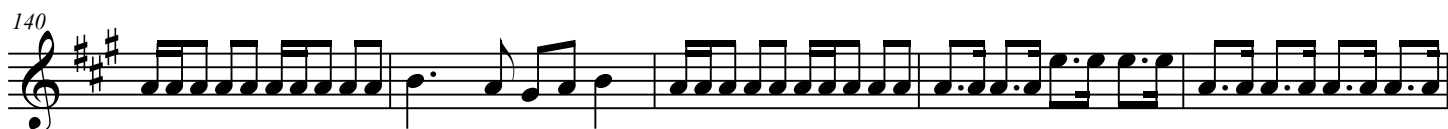
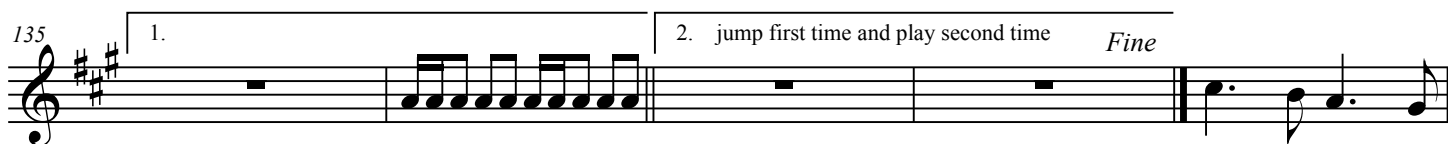
100

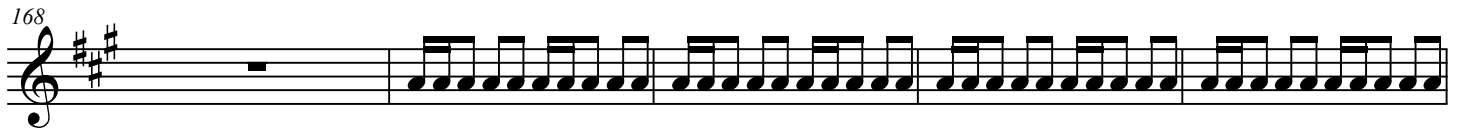
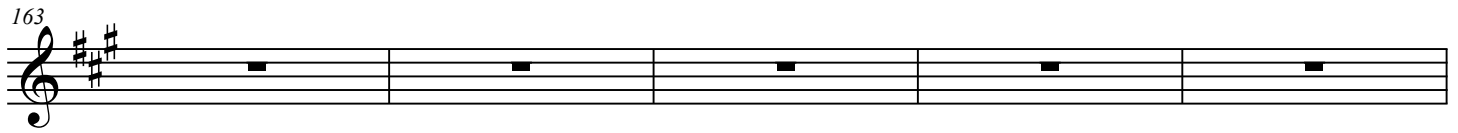
105

110

115

♩ = 100





$\text{♩} = 100$

5

10

15

20

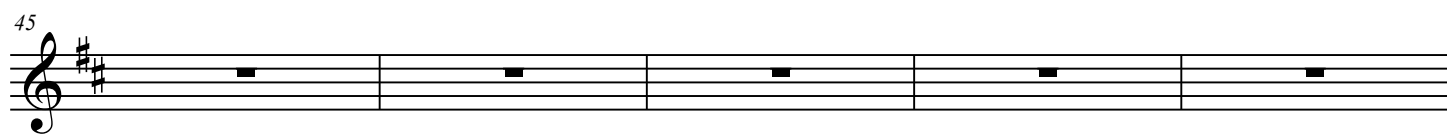
25

30

35

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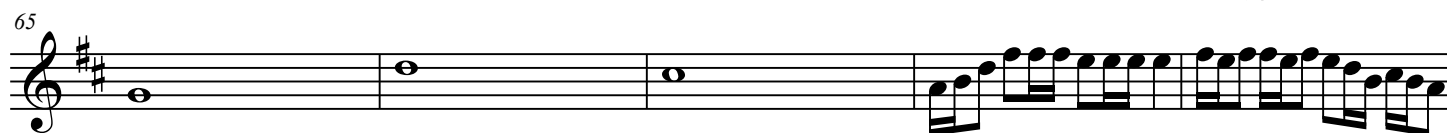


$\text{♩} = 90$



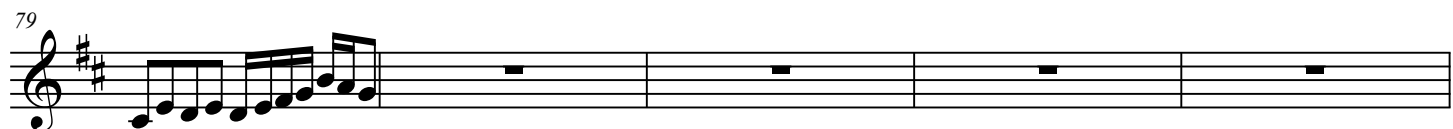
$\text{♩} = 100$

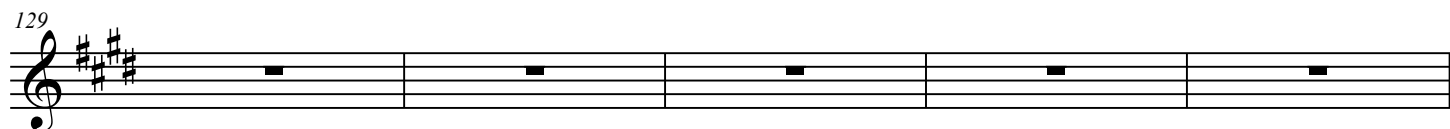
$\text{♩} = 95$

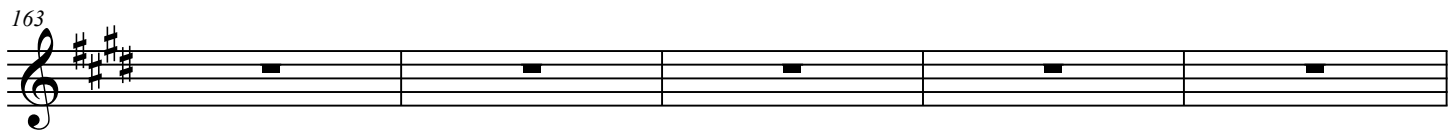
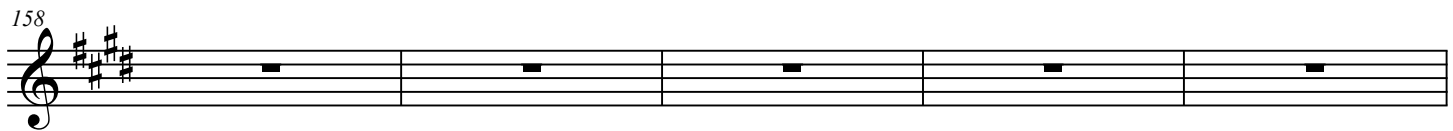


$\text{♩} = 100$









rall. *D.S. al Fine*

Part 1: Bes Trumpet 1

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

10

15

20

25

30

35

© 2010

40

45

50

55  $\text{♩} = 90$

60  $\text{♩} = 100$   $\text{♩} = 95$

65  $\text{♩} = 100$

70

75

80

85

90

95

100

105

110

115

♩ = 100

120

125

130

135 1. 2. jump first time and play second time *Fine*

140

145

149

153





Part 2: Bes Trumpet 2 + 3

# Y sym 1

Joost de Groot

♩ = 100

40

45

50

55

60

65

70

75

$\text{♩} = 90$

$\text{♩} = 100$

$\text{♩} = 95$

$\text{♩} = 100$

80



85



90



95



100



105



110



115

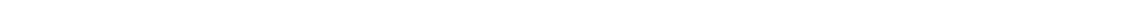


♩ = 100

120



125



130

Musical notation for measure 130. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes and quarter notes. The sequence of notes is: D5 (quarter), E5 (eighth), F#5 (eighth), E5 (quarter), D5 (quarter), C#5 (eighth), B5 (eighth), A5 (quarter), G#5 (quarter), F#5 (eighth), E5 (eighth), D5 (quarter), C#5 (quarter), B5 (half).

135

1. 2. jump first time and play second time *Fine*

140

Musical notation for measure 140. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes and quarter notes.

145

Musical notation for measure 145, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of quarter notes, eighth notes, and a final triplet of eighth notes.

149

Musical notation for measure 149. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes G4, A4, B-flat4, C5, D5, E5, F-sharp5, and G5. There are two sharp signs above the staff indicating a change in key signature or a specific fingering.

153



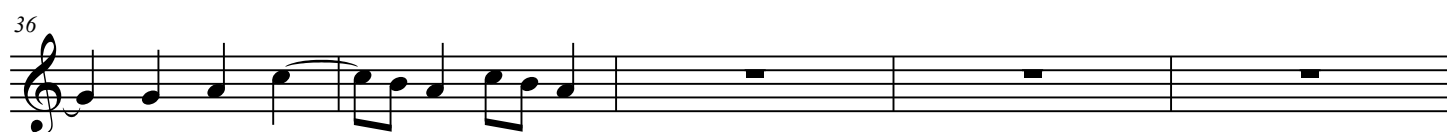
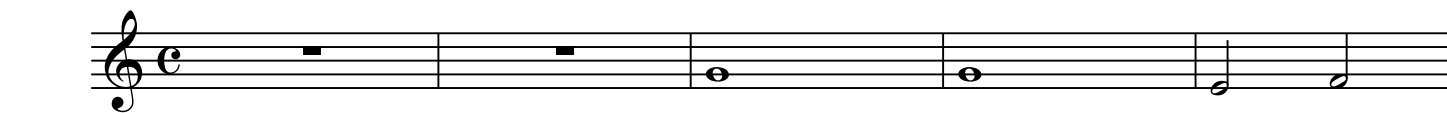


Part 2: F Horn 1 + 2

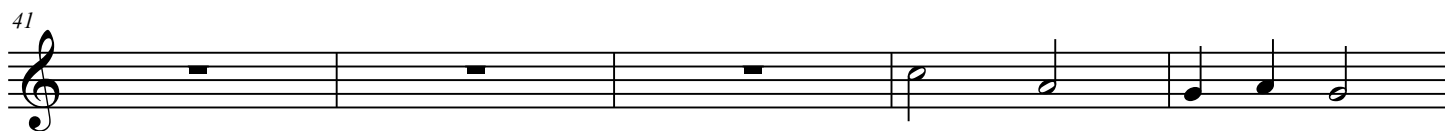
# Y sym 1

Joost de Groot

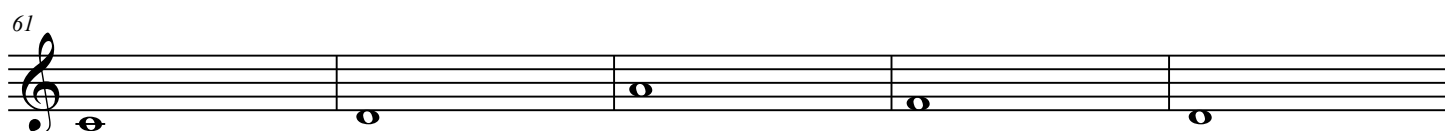
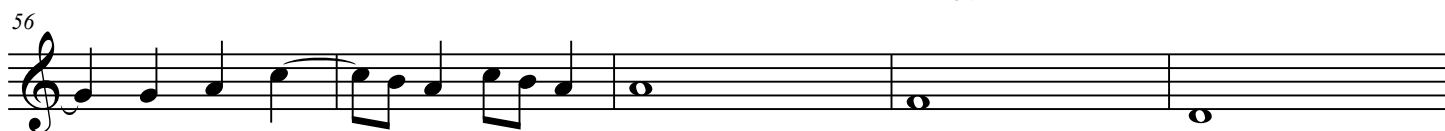
♩ = 100



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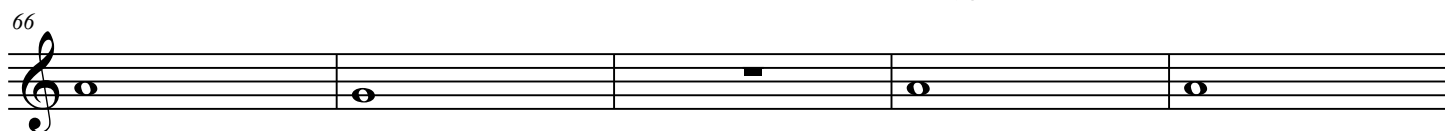


$\text{♩} = 90$

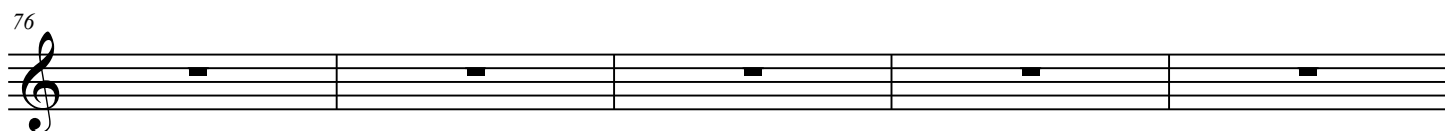


$\text{♩} = 100$

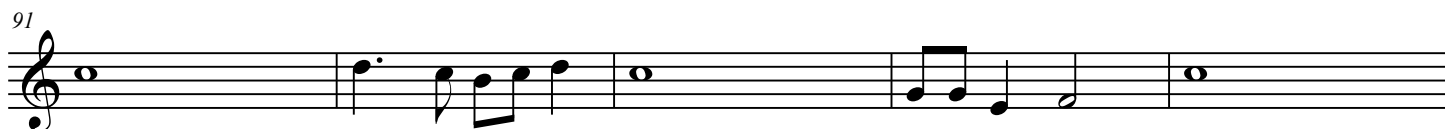
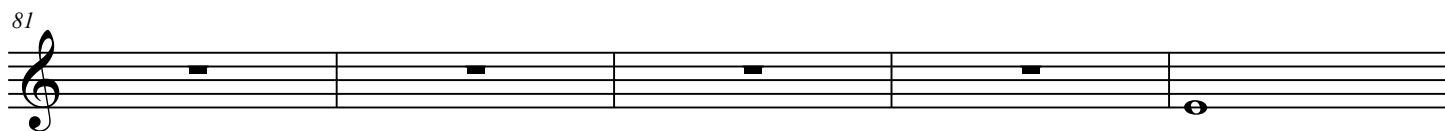
$\text{♩} = 95$

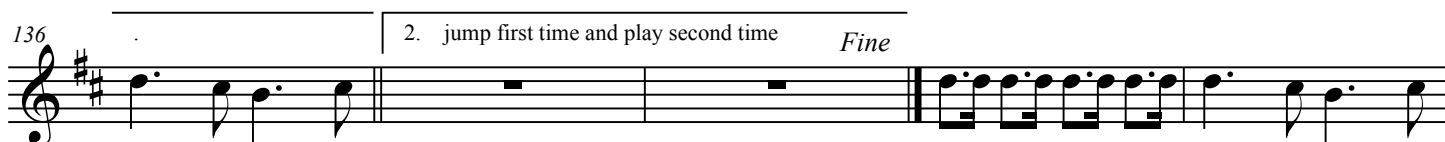


$\text{♩} = 100$









160



165



170



175



rall. *D.S. al Fine*

Part 3: F Horn 3 + 4

# Y sym 1

Joost de Groot

♩ = 100

6

11

16

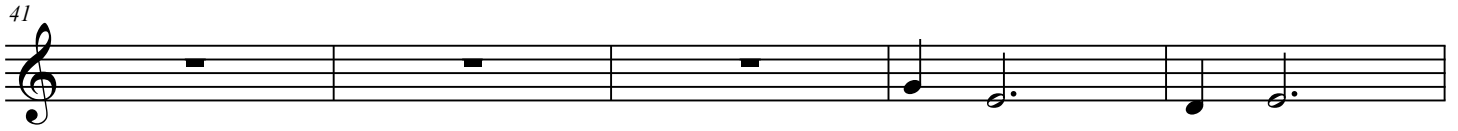
21

26

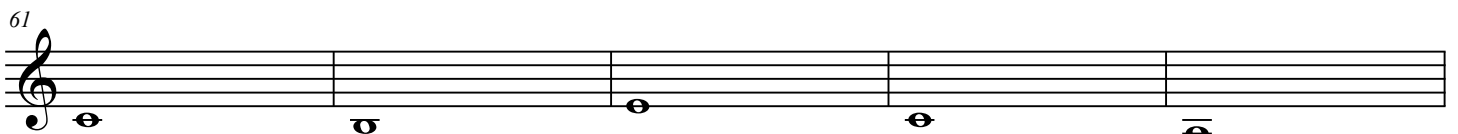
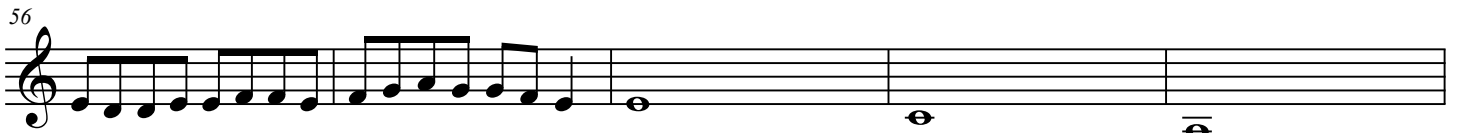
31

36

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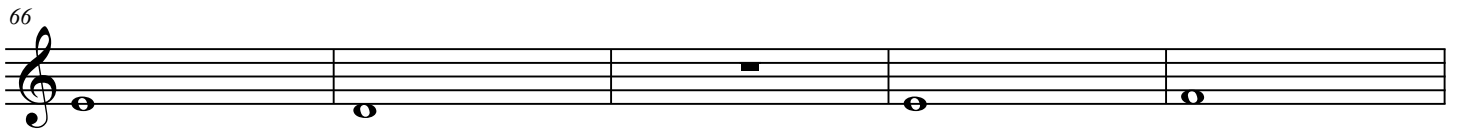


$\text{♩} = 90$

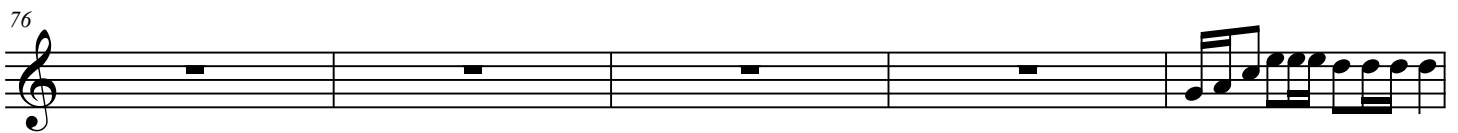
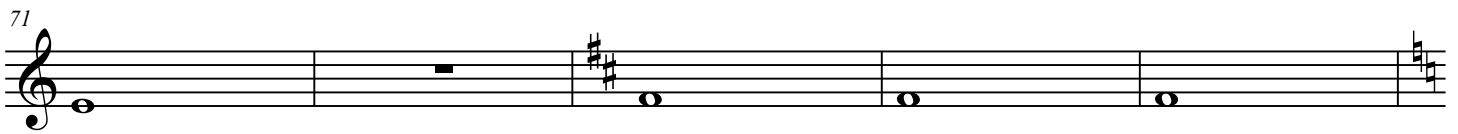


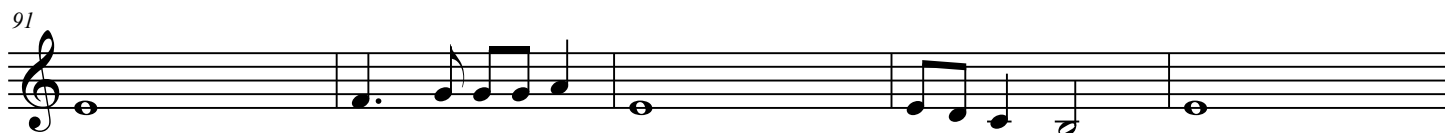
$\text{♩} = 100$

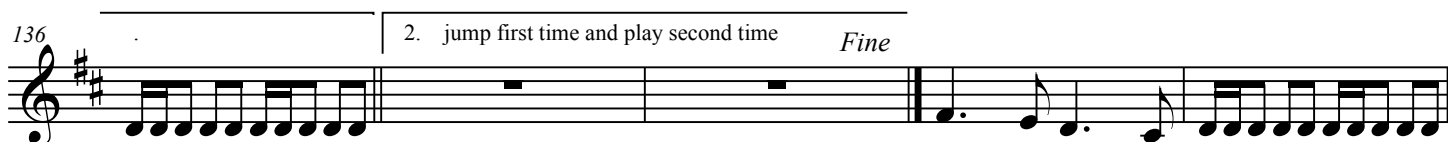
$\text{♩} = 95$

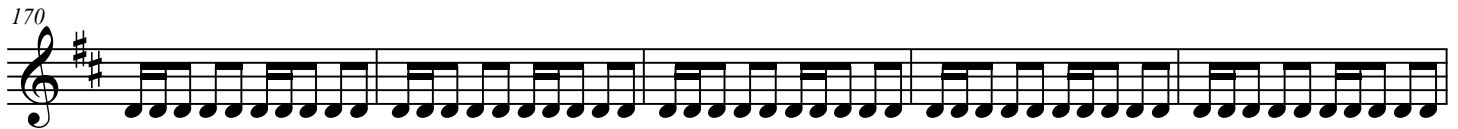
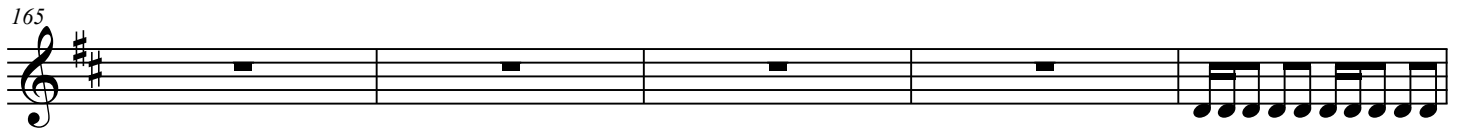
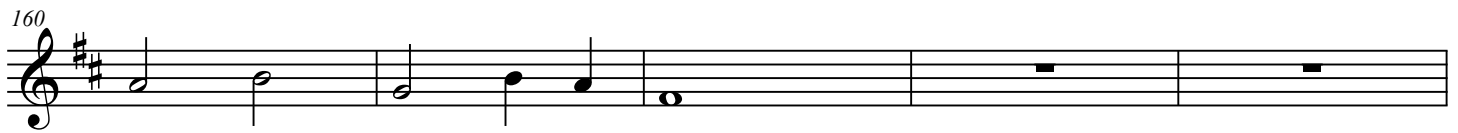


$\text{♩} = 100$











Part 3: C Trombone 1 + 2

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

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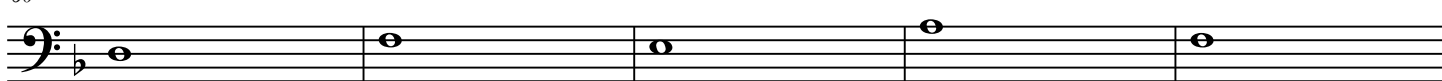


♩ = 90

55



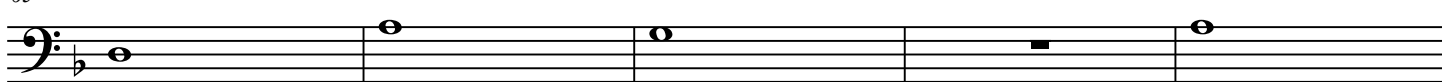
60



♩ = 100

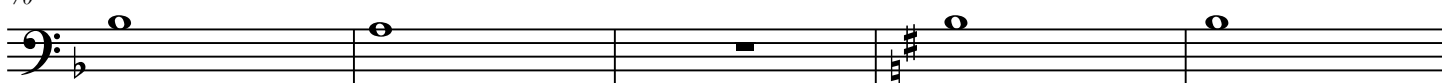
♩ = 95

65

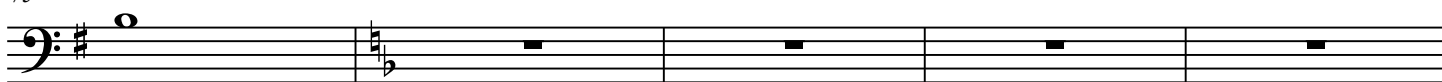


♩ = 100

70



75



80



85

Measure 85 (Bass Clef): G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, B<sub>1</sub>.

90



95

A single measure of music in bass clef. The notes are: G2 (half note), F2 (half note), E2 (half note), D2 (quarter note), C2 (quarter note), B1 (quarter note), and A1 (half note).

100

A single measure of music in bass clef with a key signature of one flat (B-flat). The melody consists of: a quarter note on G2, an eighth note on A2, a quarter note on B-flat2, an eighth note on C3, a quarter note on D3, and a half note on E3.

105

The 105th measure of the musical score for 'The Rose Tree' is shown. It features a single staff with a bass clef and a key signature of one flat (B-flat). The melody begins with a quarter note G2, followed by eighth notes F2 and E2, and a quarter note D2. This is followed by a whole note C2. The measure then contains a double bar line, after which the melody continues with a quarter note D2, a quarter note E2, a quarter note F2, and a quarter note G2. The measure concludes with a quarter note A2 and a quarter note Bb2.

110

The musical score for measures 110 and 111 is as follows:

**Measure 110:**

- Voice:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Piano:** Left hand: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Right hand: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

**Measure 111:**

- Voice:** C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).
- Piano:** Left hand: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Right hand: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).

115

♩ = 100

The first system of the musical score for 'The Rose Tree' is written in bass clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a half note G4, followed by a half note A4. The second measure contains a half note B4, followed by a half note C5. The third measure contains a half note D5, followed by a half note E5. The fourth measure contains a half note F#5, followed by a half note G5. The fifth measure contains a half note A5, followed by a half note B5. The sixth measure contains a half note C6, followed by a half note D6. The seventh measure contains a half note E6, followed by a half note F#6. The eighth measure contains a half note G6, followed by a half note A6. The ninth measure contains a half note B6, followed by a half note C7. The tenth measure contains a half note D7, followed by a half note E7. The eleventh measure contains a half note F#7, followed by a half note G7. The twelfth measure contains a half note A7, followed by a half note B7. The thirteenth measure contains a half note C8, followed by a half note D8. The fourteenth measure contains a half note E8, followed by a half note F#8. The fifteenth measure contains a half note G8, followed by a half note A8. The sixteenth measure contains a half note B8, followed by a half note C9. The seventeenth measure contains a half note D9, followed by a half note E9. The eighteenth measure contains a half note F#9, followed by a half note G9. The nineteenth measure contains a half note A9, followed by a half note B9. The twentieth measure contains a half note C10, followed by a half note D10. The system ends with a double bar line.

[illegible]

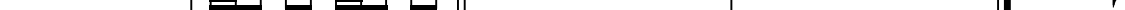
125

Exercise 125 is a short piece in the bass clef, key of D major (two sharps), and 4/4 time. It consists of 12 measures. The melody is written on a single staff and features a mix of eighth and quarter notes, with some notes having accidentals (sharps and naturals). The piece ends with a double bar line.

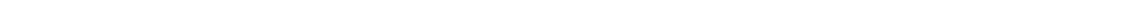
130

130


135 | 1. | 2. jump first time and play second time *Fine*



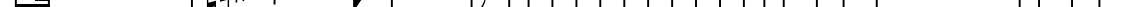
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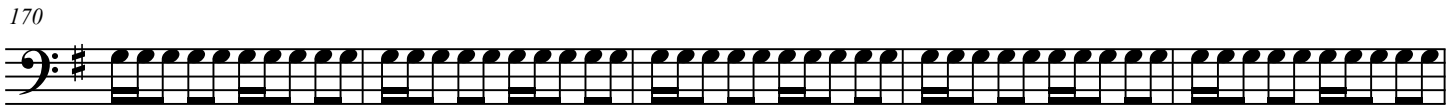
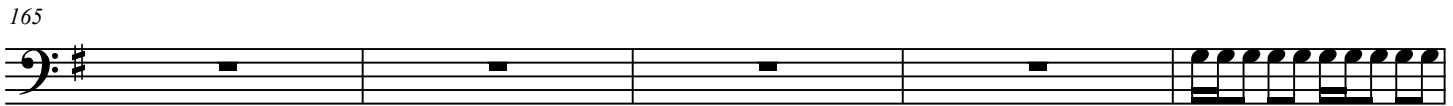
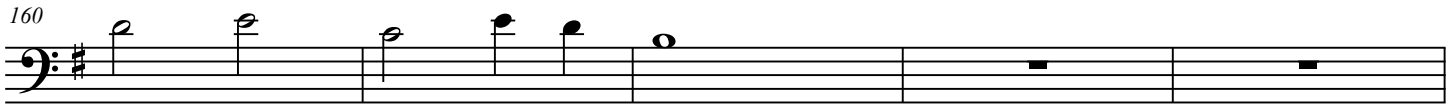


145



150

[illegible]



Part 4: C Bass Trombone

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

10

15

20

25

30

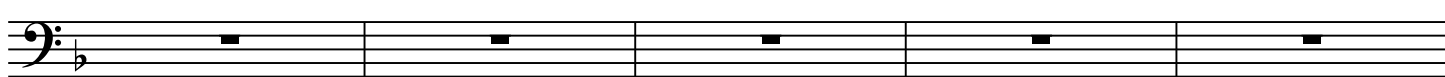
35

© 2010

40



45



50

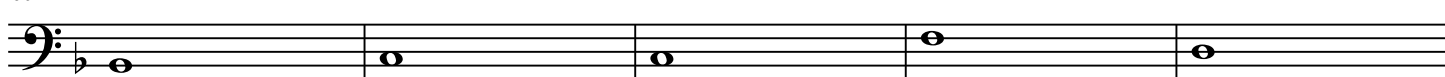


♩ = 90

55



60



♩ = 100

♩ = 95

65



♩ = 100

70

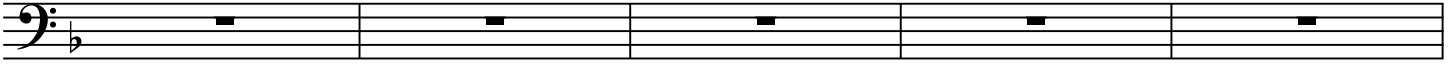


75



## Y

80



85



90



95



100



105



110



115



♩ = 100



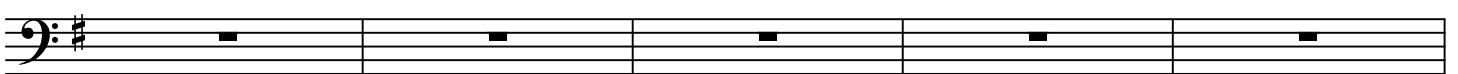
120



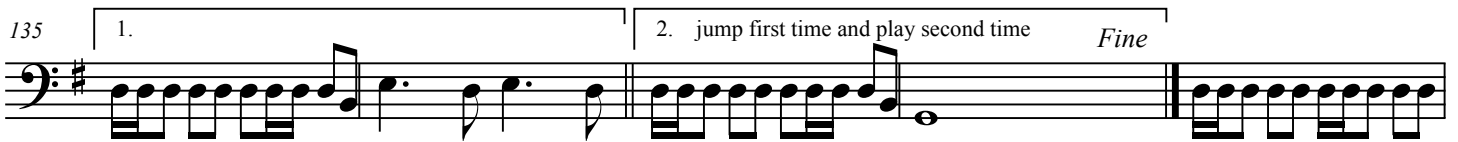
125



130



135



140



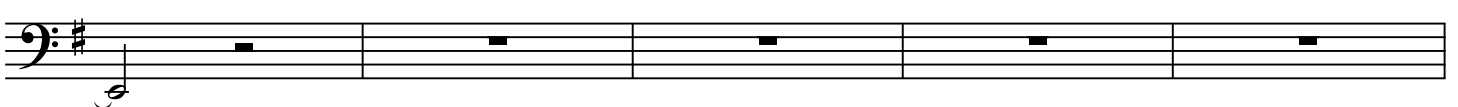
145



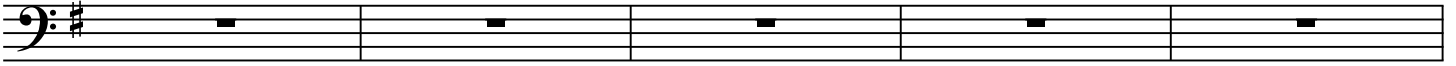
150



155



160



165



170



175

rall.

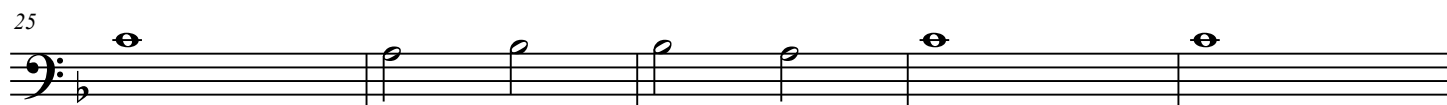
*D.S. al Fine*

Part 3: C Baritone

# Y sym 1

Joost de Groot

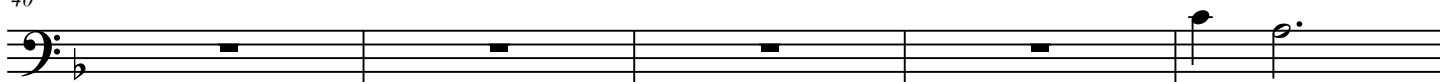
$\text{♩} = 100$



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## Y

40



45



50

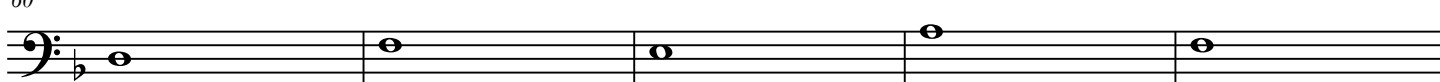


$\text{♩} = 90$

55



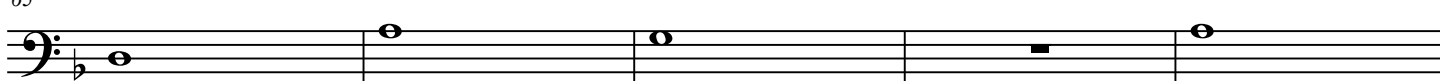
60



**♩ = 100**

$\text{♩} = 95$

65

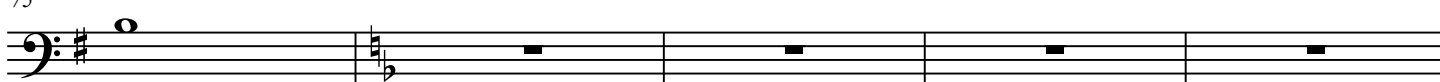


**♩ = 100**

70



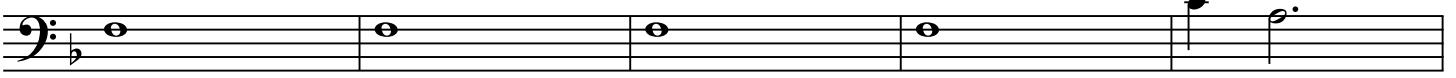
75



80



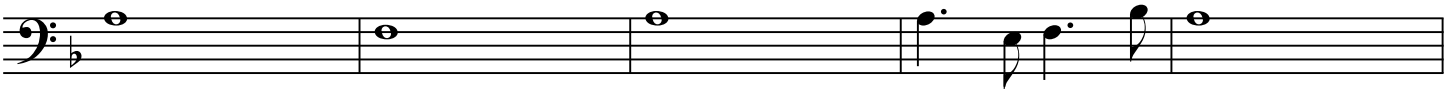
85



90



95



100



105



110



115



[illegible]

125

Exercise 125 is a single-line melody in bass clef, key of D major (two sharps), and 4/4 time. The melody is written on a five-line staff. It begins with a quarter note D2, followed by a quarter note E2, then a quarter note F#2. The next measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The third measure starts with a quarter note C#3, followed by a quarter note D3, and a quarter note E3. The fourth measure contains a quarter note F#3, a quarter note G3, and a quarter note A3. The fifth measure begins with a quarter note B3, followed by a quarter note C4, and a quarter note D4. The sixth measure contains a quarter note E4, a quarter note F#4, and a quarter note G4. The seventh measure starts with a quarter note A4, followed by a quarter note B4, and a quarter note C5. The eighth measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The ninth measure begins with a quarter note G5, followed by a quarter note A5, and a quarter note B5. The tenth measure contains a quarter note C6, a quarter note D6, and a quarter note E6. The eleventh measure starts with a quarter note F#6, followed by a quarter note G6, and a quarter note A6. The twelfth measure contains a quarter note B6, a quarter note C7, and a quarter note D7. The thirteenth measure begins with a quarter note E7, followed by a quarter note F#7, and a quarter note G7. The fourteenth measure contains a quarter note A7, a quarter note B7, and a quarter note C8. The fifteenth measure starts with a quarter note D8, followed by a quarter note E8, and a quarter note F#8. The sixteenth measure contains a quarter note G8, a quarter note A8, and a quarter note B8. The seventeenth measure begins with a quarter note C9, followed by a quarter note D9, and a quarter note E9. The eighteenth measure contains a quarter note F#9, a quarter note G9, and a quarter note A9. The nineteenth measure starts with a quarter note B9, followed by a quarter note C10, and a quarter note D10. The twentieth measure contains a quarter note E10, a quarter note F#10, and a quarter note G10. The twenty-first measure begins with a quarter note A10, followed by a quarter note B10, and a quarter note C11. The twenty-second measure contains a quarter note D11, a quarter note E11, and a quarter note F#11. The twenty-third measure starts with a quarter note G11, followed by a quarter note A11, and a quarter note B11. The twenty-fourth measure contains a quarter note C12, a quarter note D12, and a quarter note E12. The twenty-fifth measure begins with a quarter note F#12, followed by a quarter note G12, and a quarter note A12. The twenty-sixth measure contains a quarter note B12, a quarter note C13, and a quarter note D13. The twenty-seventh measure starts with a quarter note E13, followed by a quarter note F#13, and a quarter note G13. The twenty-eighth measure contains a quarter note A13, a quarter note B13, and a quarter note C14. The twenty-ninth measure begins with a quarter note D14, followed by a quarter note E14, and a quarter note F#14. The thirtieth measure contains a quarter note G14, a quarter note A14, and a quarter note B14. The thirty-first measure starts with a quarter note C15, followed by a quarter note D15, and a quarter note E15. The thirty-second measure contains a quarter note F#15, a quarter note G15, and a quarter note A15. The thirty-third measure begins with a quarter note B15, followed by a quarter note C16, and a quarter note D16. The thirty-fourth measure contains a quarter note E16, a quarter note F#16, and a quarter note G16. The thirty-fifth measure starts with a quarter note A16, followed by a quarter note B16, and a quarter note C17. The thirty-sixth measure contains a quarter note D17, a quarter note E17, and a quarter note F#17. The thirty-seventh measure begins with a quarter note G17, followed by a quarter note A17, and a quarter note B17. The thirty-eighth measure contains a quarter note C18, a quarter note D18, and a quarter note E18. The thirty-ninth measure starts with a quarter note F#18, followed by a quarter note G18, and a quarter note A18. The fortieth measure contains a quarter note B18, a quarter note C19, and a quarter note D19. The forty-first measure begins with a quarter note E19, followed by a quarter note F#19, and a quarter note G19. The forty-second measure contains a quarter note A19, a quarter note B19, and a quarter note C20. The forty-third measure starts with a quarter note D20, followed by a quarter note E20, and a quarter note F#20. The forty-fourth measure contains a quarter note G20, a quarter note A20, and a quarter note B20. The forty-fifth measure begins with a quarter note C21, followed by a quarter note D21, and a quarter note E21. The forty-sixth measure contains a quarter note F#21, a quarter note G21, and a quarter note A21. The forty-seventh measure starts with a quarter note B21, followed by a quarter note C22, and a quarter note D22. The forty-eighth measure contains a quarter note E22, a quarter note F#22, and a quarter note G22. The forty-ninth measure begins with a quarter note A22, followed by a quarter note B22, and a quarter note C23. The fiftieth measure contains a quarter note D23, a quarter note E23, and a quarter note F#23. The fifty-first measure starts with a quarter note G23, followed by a quarter note A23, and a quarter note B23. The fifty-second measure contains a quarter note C24, a quarter note D24, and a quarter note E24. The fifty-third measure begins with a quarter note F#24, followed by a quarter note G24, and a quarter note A24. The fifty-fourth measure contains a quarter note B24, a quarter note C25, and a quarter note D25. The fifty-fifth measure starts with a quarter note E25, followed by a quarter note F#25, and a quarter note G25. The fifty-sixth measure contains a quarter note A25, a quarter note B25, and a quarter note C26. The fifty-seventh measure begins with a quarter note D26, followed by a quarter note E26, and a quarter note F#26. The fifty-eighth measure contains a quarter note G26, a quarter note A26, and a quarter note B26. The fifty-ninth measure starts with a quarter note C27, followed by a quarter note D27, and a quarter note E27. The sixtieth measure contains a quarter note F#27, a quarter note G27, and a quarter note A27. The sixty-first measure begins with a quarter note B27, followed by a quarter note C28, and a quarter note D28. The sixty-second measure contains a quarter note E28, a quarter note F#28, and a quarter note G28. The sixty-third measure starts with a quarter note A28, followed by a quarter note B28, and a quarter note C29. The sixty-fourth measure contains a quarter note D29, a quarter note E29, and a quarter note F#29. The sixty-fifth measure begins with a quarter note G29, followed by a quarter note A29, and a quarter note B29. The sixty-sixth measure contains a quarter note C30, a quarter note D30, and a quarter note E30. The sixty-seventh measure starts with a quarter note F#30, followed by a quarter note G30, and a quarter note A30. The sixty-eighth measure contains a quarter note B30, a quarter note C31, and a quarter note D31. The sixty-ninth measure begins with a quarter note E31, followed by a quarter note F#31, and a quarter note G31. The seventieth measure contains a quarter note A31, a quarter note B31, and a quarter note C32. The seventy-first measure starts with a quarter note D32, followed by a quarter note E32, and a quarter note F#32. The seventy-second measure contains a quarter note G32, a quarter note A32, and a quarter note B32. The seventy-third measure begins with a quarter note C33, followed by a quarter note D33, and a quarter note E33. The seventy-fourth measure contains a quarter note F#33, a quarter note G33, and a quarter note A33. The seventy-fifth measure starts with a quarter note B33, followed by a quarter note C34, and a quarter note D34. The seventy-sixth measure contains a quarter note E34, a quarter note F#34, and a quarter note G34. The seventy-seventh measure begins with a quarter note A34, followed by a quarter note B34, and a quarter note C35. The seventy-eighth measure contains a quarter note D35, a quarter note E35, and a quarter note F#35. The seventy-ninth measure starts with a quarter note G35, followed by a quarter note A35, and a quarter note B35. The eightieth measure contains a quarter note C36, a quarter note D36, and a quarter note E36. The eighty-first measure begins with a quarter note F#36, followed by a quarter note G36, and a quarter note A36. The eighty-second measure contains a quarter note B36, a quarter note C37, and a quarter note D37. The eighty-third measure starts with a quarter note E37, followed by a quarter note F#37, and a quarter note G37. The eighty-fourth measure contains a quarter note A37, a quarter note B37, and a quarter note C38. The eighty-fifth measure begins with a quarter note D38, followed by a quarter note E38, and a quarter note F#38. The eighty-sixth measure contains a quarter note G38, a quarter note A38, and a quarter note B38. The eighty-seventh measure starts with a quarter note C39, followed by a quarter note D39, and a quarter note E39. The eighty-eighth measure contains a quarter note F#39, a quarter note G39, and a quarter note A39. The eighty-ninth measure begins with a quarter note B39, followed by a quarter note C40, and a quarter note D40. The ninetieth measure contains a quarter note E40, a quarter note F#40, and a quarter note G40. The hundredth measure starts with a quarter note A40, followed by a quarter note B40, and a quarter note C41. The hundred-first measure contains a quarter note D41, a quarter note E41, and a quarter note F#41. The hundred-second measure begins with a quarter note G41, followed by a quarter note A41, and a quarter note B41. The hundred-third measure contains a quarter note C42, a quarter note D42, and a quarter note E42. The hundred-fourth measure starts with a quarter note F#42, followed by a quarter note G42, and a quarter note A42. The hundred-fifth measure contains a quarter note B42, a quarter note C43, and a quarter note D43. The hundred-sixth measure begins with a quarter note E43, followed by a quarter note F#43, and a quarter note G43. The hundred-seventh measure contains a quarter note A43, a quarter note B43, and a quarter note C44. The hundred-eighth measure starts with a quarter note D44, followed by a quarter note E44, and a quarter note F#44. The hundred-ninth measure contains a quarter note G44, a quarter note A44, and a quarter note B44. The hundred-tieth measure begins with a quarter note C45, followed by a quarter note D45, and a quarter note E45. The hundred-first measure contains a quarter note F#45, a quarter note G45, and a quarter note A45. The hundred-second measure starts with a quarter note B45, followed by a quarter note C46, and a quarter note D46. The hundred-third measure contains a quarter note E46, a quarter note F#46, and a quarter note G46. The hundred-fourth measure begins with a quarter note A46, followed by a quarter note B46, and a quarter note C47. The hundred-fifth measure contains a quarter note D47, a quarter note E47, and a quarter note F#47. The hundred-sixth measure starts with a quarter note G47, followed by a quarter note A47, and a quarter note B47. The hundred-seventh measure contains a quarter note C48, a quarter note D48, and a quarter note E48. The hundred-eighth measure begins with a quarter note F#48, followed by a quarter note G48, and a quarter note A48. The hundred-ninth measure contains a quarter note B48, a quarter note C49, and a quarter note D49. The hundred-tieth measure starts with a quarter note E49, followed by a quarter note F#49, and a quarter note G49. The hundred-first measure contains a quarter note A49, a quarter note B49, and a quarter note C50. The hundred-second measure begins with a quarter note D50, followed by a quarter note E50, and a quarter note F#50. The hundred-third measure contains a quarter note G50, a quarter note A50, and a quarter note B50. The hundred-fourth measure starts with a quarter note C51, followed by a quarter note D51, and a quarter note E51. The hundred-fifth measure contains a quarter note F#51, a quarter note G51, and a quarter note A51. The hundred-sixth measure begins with a quarter note B51, followed by a quarter note C52, and a quarter note D52. The hundred-seventh measure contains a quarter note E52, a quarter note F#52, and a quarter note G52. The hundred-eighth measure starts with a quarter note A52, followed by a quarter note B52, and a quarter note C53. The hundred-ninth measure contains a quarter note D53, a quarter note E53, and a quarter note F#53. The hundred-tieth measure starts with a quarter note G53, followed by a quarter note A53, and a quarter note B53. The hundred-first measure contains a quarter note C54, a quarter note D54, and a quarter note E54. The hundred-second measure begins with a quarter note F#54, followed by a quarter note G54, and a quarter note A54. The hundred-third measure contains a quarter note B54, a quarter note C55, and a quarter note D55. The hundred-fourth measure begins with a quarter note E55, followed by a quarter note F#55, and a quarter note G55. The hundred-fifth measure contains a quarter note A55, a quarter note B55, and a quarter note C56. The hundred-sixth measure begins with a quarter note D56, followed by a quarter note E56, and a quarter note F#56. The hundred-seventh measure contains a quarter note G56, a quarter note A56, and a quarter note B56. The hundred-eighth measure begins with a quarter note C57, followed by a quarter note D57, and a quarter note E57. The hundred-ninth measure contains a quarter note F#57, a quarter note G57, and a quarter note A57. The hundred-tieth measure begins with a quarter note B57, followed by a quarter note C58, and a quarter note D58. The hundred-first measure contains a quarter note E58, a quarter note F#58, and a quarter note G58. The hundred-second measure begins with a quarter note A58, followed by a quarter note B58, and a quarter note C59. The hundred-third measure contains a quarter note D59, a quarter note E59, and a quarter note F#59. The hundred-fourth measure begins with a quarter note G59, followed by a quarter note A59, and a quarter note B59. The hundred-fifth measure contains a quarter note C60, a quarter note D60, and a quarter note E60. The hundred-sixth measure begins with a quarter note F#60, followed by a quarter note G60, and a quarter note A60. The hundred-seventh measure begins with a quarter note B60, followed by a quarter note C6

130

Example 130 is a single staff of music in bass clef, featuring a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with various rests and accents. The notation includes a series of eighth notes and quarter notes, some with accents, and a final measure with a quarter note and a half note.

135 | 1.


140

The musical score for the 140th measure is written in bass clef with a key signature of one sharp (F#). The melody is composed of a continuous eighth-note line. The right hand plays a series of eighth notes, mostly on the lines of the staff (F#, C#, G#, D#, A#), with some dotted notes and a final triplet of eighth notes. The left hand provides a supporting bass line with eighth notes and dotted notes, primarily on the lines and spaces below the middle of the staff.

145

Example 145 is a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes and a final triplet of eighth notes.

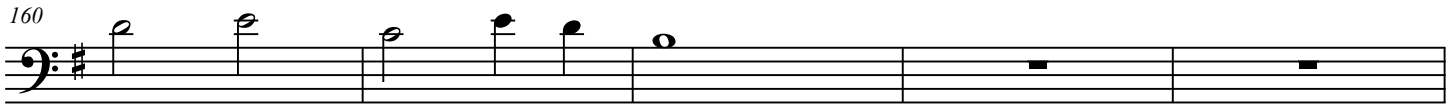
150



155



155



Part 3: Bes Baritone

# Y sym 1

Joost de Groot

♩ = 100

5

10

15

20

25

30

35

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40



45



50

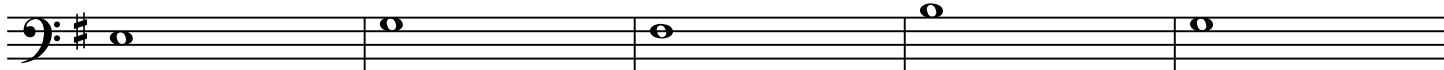


♩ = 90

55



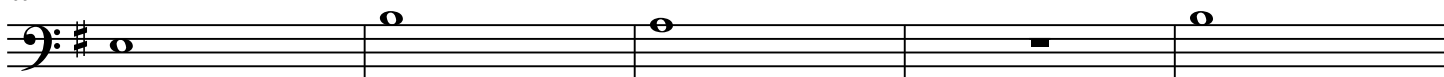
60



♩ = 100

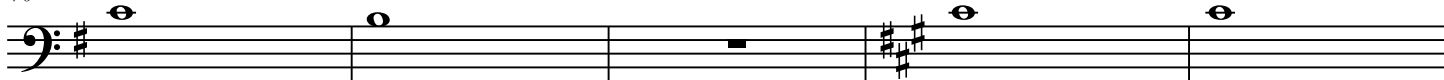
♩ = 95

65

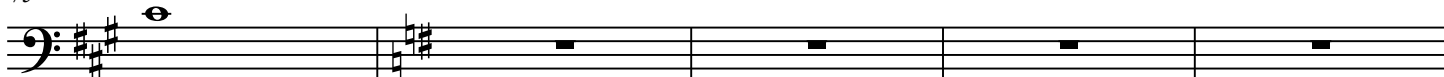


♩ = 100

70



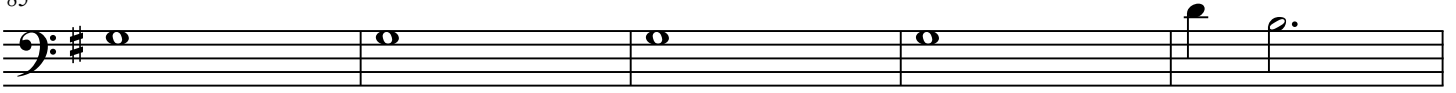
75



80



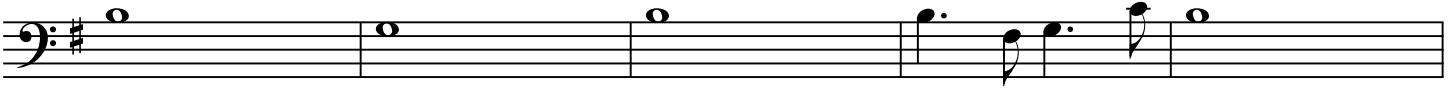
85



90



95



100



105

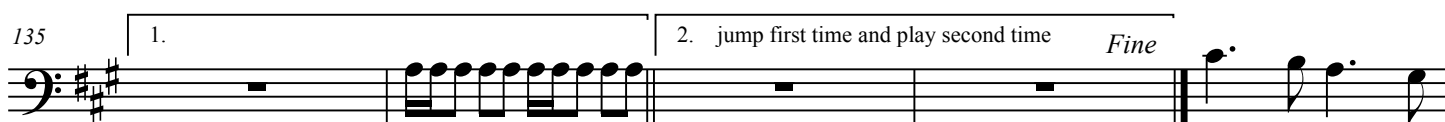


110



115







Part 3: Bes Baritone

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

10

15

20

25

30

35

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## Y

40

45

50

55

60

65

70

75

$\text{♩} = 90$

$\text{♩} = 100$

$\text{♩} = 95$

$\text{♩} = 100$

The image shows a musical score for a piece in G major, measures 40 through 75. The score is written on a single staff in treble clef. The key signature has one sharp (F#). The time signature is not explicitly shown but is implied to be common time (C) based on the note values. The music consists of a single melodic line. Measures 40-44 show a series of whole notes (semibreves) on the G line. Measures 45-49 show a more active melody with eighth and sixteenth notes. Measures 50-54 continue with eighth and sixteenth notes, including some beamed pairs. Measures 55-59 show a series of eighth notes. Measures 60-64 show a series of whole notes (semibreves) on the G line. Measures 65-69 show a series of whole notes (semibreves) on the G line. Measures 70-74 show a series of whole notes (semibreves) on the G line. Measure 75 shows a series of whole notes (semibreves) on the G line. The tempo markings are:  $\text{♩} = 90$  at measure 50,  $\text{♩} = 100$  at measure 60,  $\text{♩} = 95$  at measure 65, and  $\text{♩} = 100$  at measure 70.

80

85

90

95

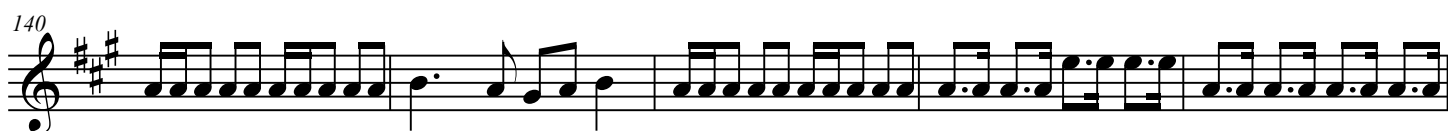
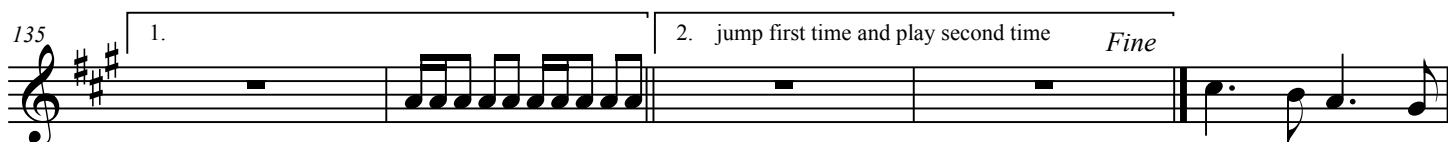
100

105

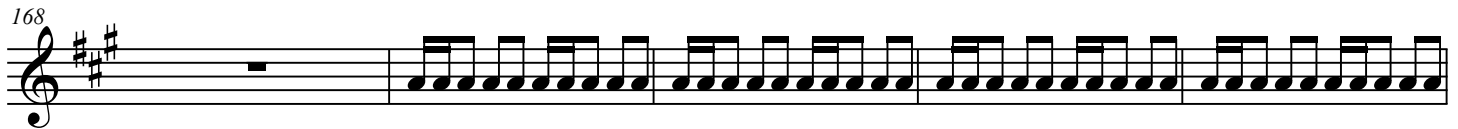
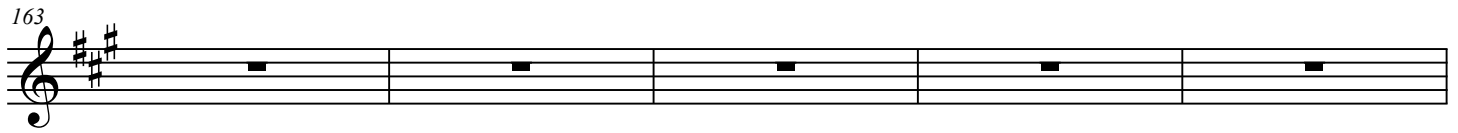
110

115

♩ = 100







Part 4: C Bass Tuba

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

10

15

20

25

30

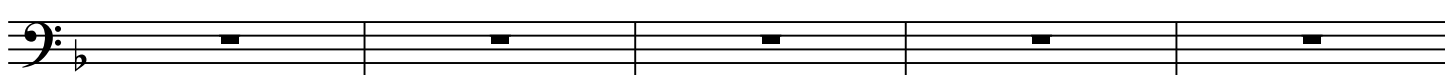
35

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40



45



50

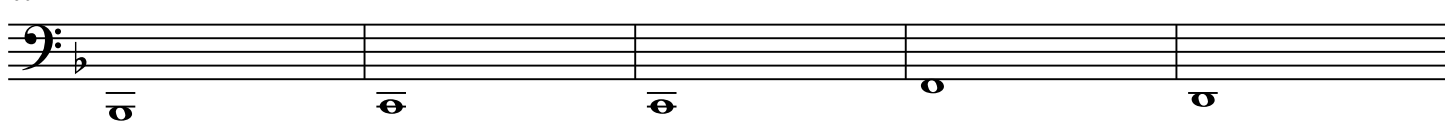


♩ = 90

55



60



♩ = 100

♩ = 95

65



♩ = 100

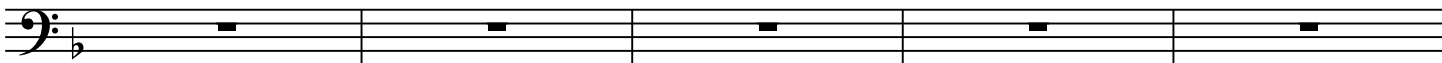
70



75



80



85



90



95



100



105



110



115



%

♩ = 100

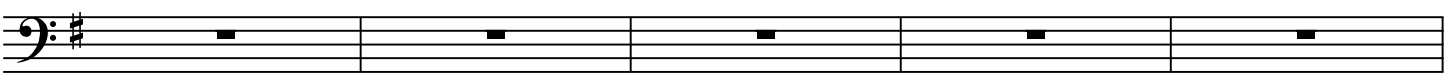
120



125



130



135



140



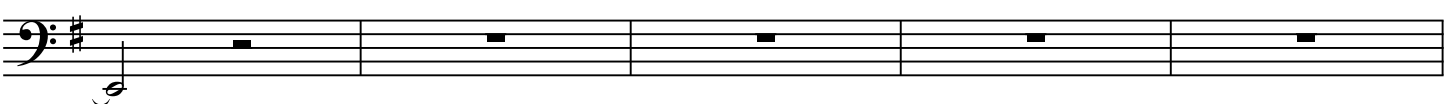
145



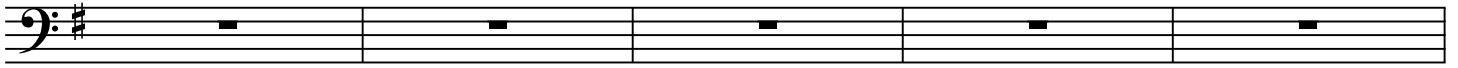
150



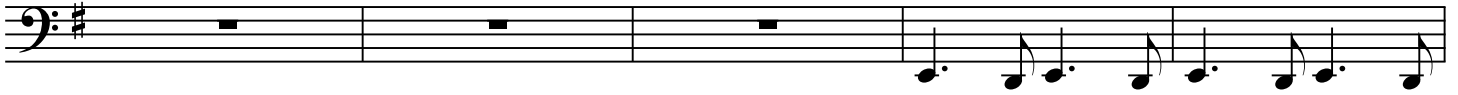
155



160



165



170



175

rall.

*D.S. al Fine*

Part 4: Bes Bass Tuba

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

10

15

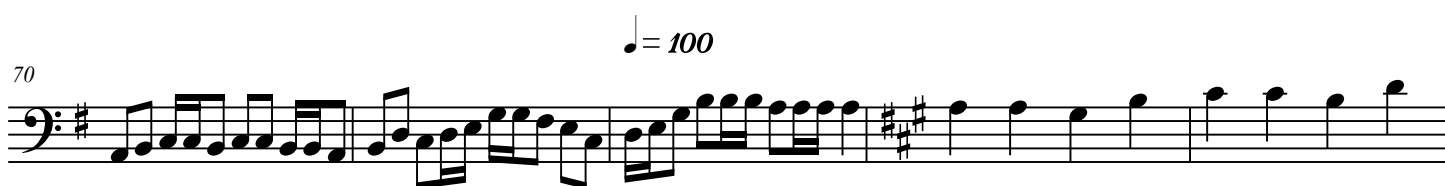
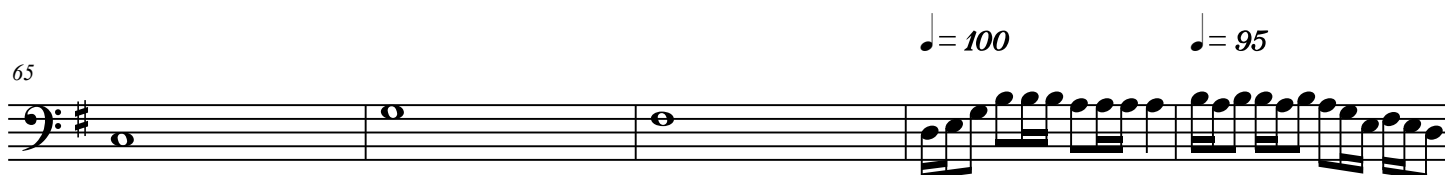
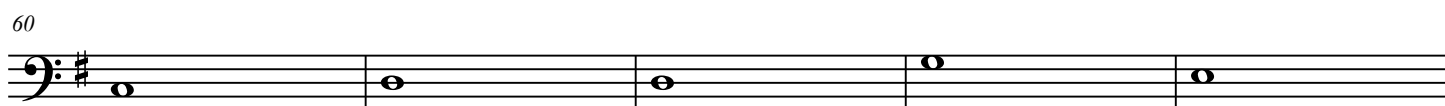
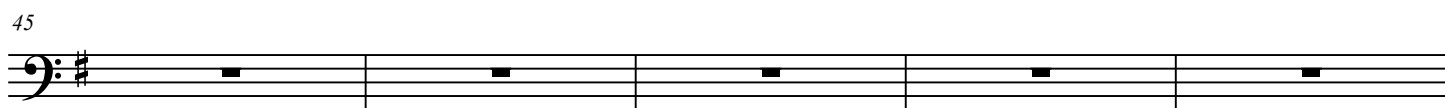
20

25

30

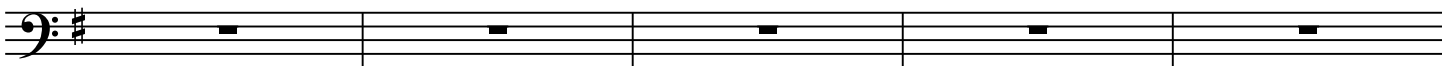
35

© 2010





80



85



90



95



100



105



110

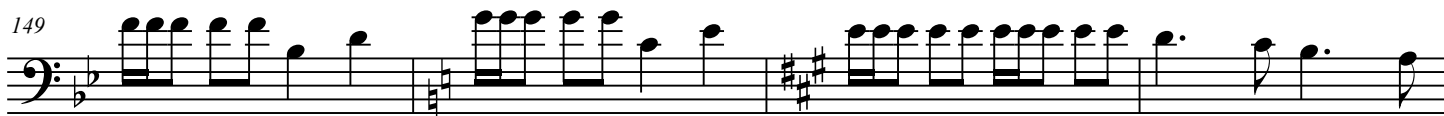
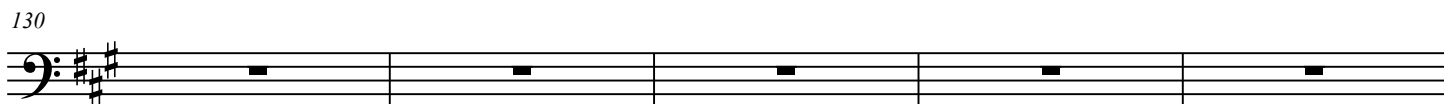


115

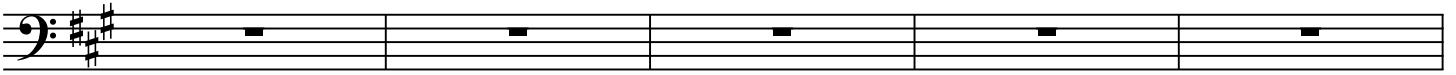


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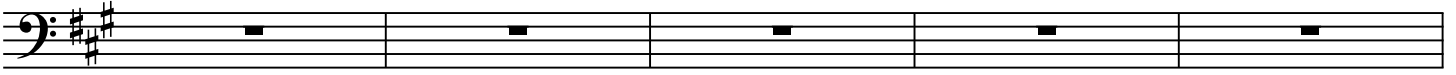
♩ = 100



158



163



168



173

rall.

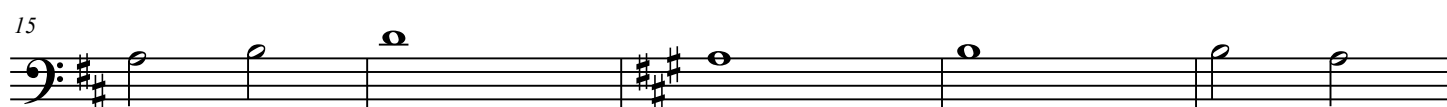
*D.S. al Fine*

Part 4: Es Bass Tuba

# Y sym 1

Joost de Groot

$\text{♩} = 100$

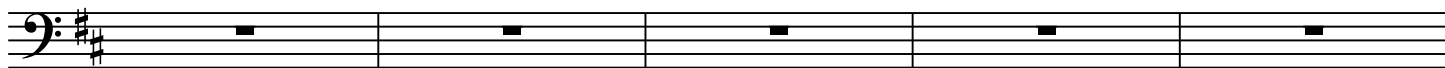


© 2010

40



45



50

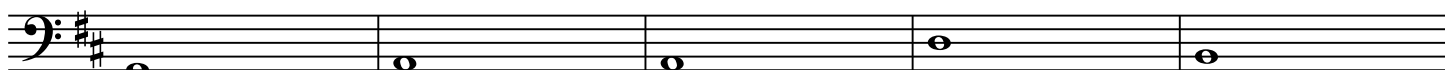


♩ = 90

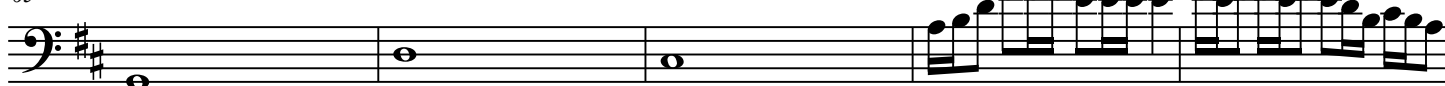
55



60



65



♩ = 100

♩ = 95

70



♩ = 100

75





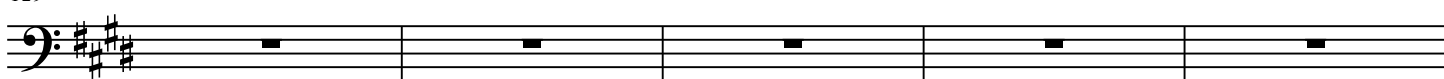
119



124



129



134



139



144



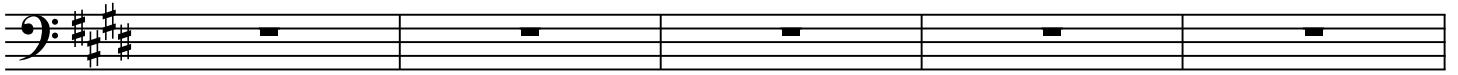
149



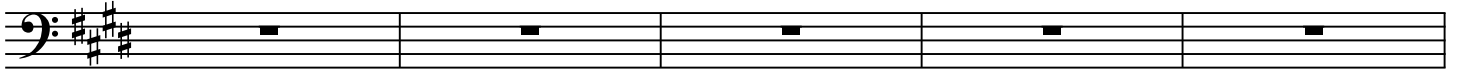
153



158



163



168



173



rall.

*D.S. al Fine*



Part 1: Es Alto Sax.

# Y sym 1

Joost de Groot

$\text{♩} = 100$

5

10

15

20

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40

45

50

55  $\text{♩} = 90$

60

65  $\text{♩} = 100$   $\text{♩} = 95$

70  $\text{♩} = 100$

75

79

84

89

94

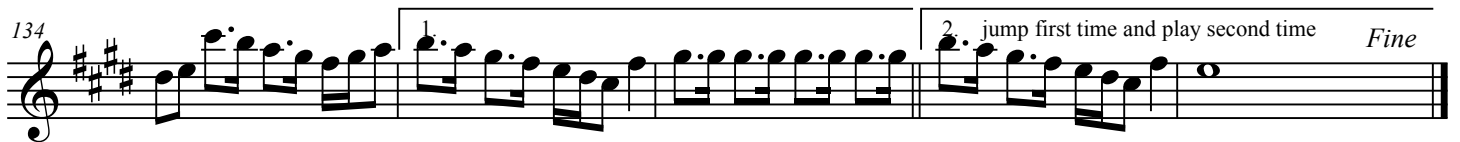
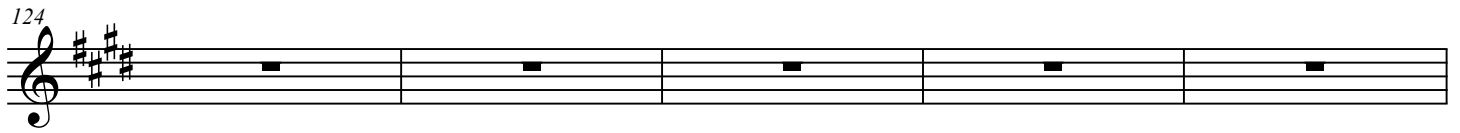
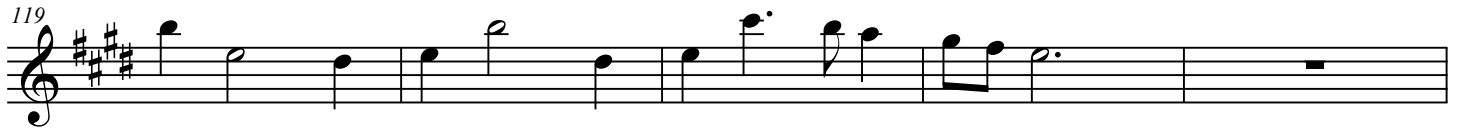
99

104

109

114

$\text{♩} = 100$





rall.

*D.S. al Fine*